IFAR reports

Volume 15, Numbers 5-6
May/June 1994

and The Art Loss Register

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Swiss Miss: Alpine Landscape Not by the Hand of Albert Bierstadt

IFARreports
incorporating *Stolen Art Alert*

Volume 15, Numbers 5-6
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Fig. 1 Alpine Scene. *Signed lower left: ' ABierstadt.' Oil on paper, 14 1/4 x 19 1/2 inches. Private collection, California.*

An Alpine landscape with a cluster of buildings nestled in a snowy valley and the majestic Wetterhorn mountain seen in the far distance has been submitted to IFAR with the hope of establishing it as an authentic work by the great American landscape painter, Albert Bierstadt (1830-1902) (Fig. 1). A signature "ABierstadt" appears to the lower left.

On several previous occasions, IFAR has reported its research on paintings allegedly by Bierstadt (see *IFARreports*, September 1989). More often than not these works were misattributed. It is now well known that he was imitated and forged even during his lifetime. The work under examination here ultimately proved, like the others, to be the work of another painter.

More widely known for his grandiose views of the Rocky Mountains, Bierstadt ventured across the Atlantic on several occasions to study the majestic Alpine peaks. Following his marriage in 1866, Bierstadt traveled to Europe with his wife, Rosalie, and made numerous sketches while in Switzerland of the surrounding landscape. The couple returned home to America in 1869.

According to Richard S. Trump, author of *Life and Works of Albert Bierstadt*, 1963, Ohio State University dissertation, the artist's travels in Europe during these years are rather difficult to trace.

Trump records the following letter, written by Rosalie to her niece in 1867: "I am now sitting on a side hill whence splendid views are obtained of the opposite chain of mountains. Albert is perched nearby on his sketching stool making an oil study of the Jungfrau. He has almost 50 splendid studies." (From a letter in the archives of the Boston Museum of Fine Arts.)

Unfortunately, Trump adds, none of these can be connected to any of Bierstadt's known works. However, in their accompanying catalogue to the major Bierstadt retrospective at the Brooklyn Museum in 1991, Nancy K. Anderson and Linda S. Ferber provide new documentation establishing a specific date that the Bierstadts were in Grindelwald (Note 1). According to a report from the San Francisco *Bulletin*, October 19, 1867, the artist was seen sketching the

Wetterhorn while staying in Grindelwald on September 1, 1867.

In an attempt to verify the exact location of the scene depicted, IFAR consulted the library of the Swiss Institute in New York, as well as the Swiss National Tourist office. It was learned that the small Swiss village of Grindelwald had suffered a major fire in 1892 that destroyed much of its characteristic architecture. Nevertheless, a letter from Rudolf Rubi, the curator of the local museum in Grindelwald, revealed the following:

"The landscape is without doubt the area of the Grindelwald. The Wetterhorn in the background, as well as the rocks in the immediate right foreground, are painted according to nature. The elevation in the middleground — the four mountain peaks — is, however, pure fantasy. The building does not correspond with the church of Grindelwald, either in the architectural style or the location. The painter has here likewise taken his fantasy freely. These buildings were never in Grindelwald."

The Wetterhorn, due east of Grindelwald, is one of the most striking peaks in the entire Alps. The mountain was painted by many Dusseldorf School painters, including Bierstadt's travel companion and colleague, Worthington Whittredge. Whittredge's magnificent rendition of the same mountain, executed in 1858, can be found in the collection of the Newark Museum of Art (Figure 2), and is, according to Anthony Janson, *Worthington Whittredge*, Cambridge University Press, 1989, one of the artist's masterpieces. The horizontal view taken by the artist of the IFAR picture is less spectacular; the mountains in the background are seen from quite a distance with snow-filled clouds separating several ranges.

A survey of Bierstadt's Alpine landscapes offered some useful examples with which to compare our painting.

One such example is a large painting entitled *Staubbach Falls, Near Lauterbrunnen*, Switzerland, which was exhibited and illustrated as No. 31 in the Hirschl & Adler exhibition catalogue *Adventure and Inspiration, American Artists in Other Lands*, essay by Meredith Ward, April 16-June 3, 1988. Although the painting is on canvas and considerably larger (38 x 60 1/2 inches) than the IFAR version, it displays a similar dramatic view of background mountains and clusters of buildings found in the Swiss village of Lauterbrunnen. While an attempt has been made in the IFAR picture to capture the chimeric quality of the majestic peaks, the rendering of the valley in the foreground simply fails to compare to the Hirschl & Adler picture in richness and breadth. Although it could be argued that the view of Staubbach Falls is a more finished picture, as a whole it is demonstrably stronger, especially in the spatial clarity of the relation of the foreground to middleground, middleground to background.

Another example is found in a Bierstadt that was recently offered at a Christie's New York auction, *American Paintings, Drawings and Sculpture*, March 16, 1994, lot #43, *Among the Bernese Alps*. In the Christie's picture the application of white paint outlining the snowcapped ridges is similar to the application of paint in the ridges in the IFAR picture, but more masterfully executed. The *sfumato* effect, which leads the eye gradually from the background into the middle and foreground areas, can also be similarly compared. The foreground in the Christie's painting, however, is more secure in its technique and handling of the full-leafed trees and richly painted shrubs.

Several recognized experts were consulted on IFAR's Alpine scene; all, however, wished to remain anonymous. Based on photographic evidence alone, two of the experts expressed doubts that the foreground had been painted by Bierstadt, but acknowledged that the distant mountains might have been at least partially executed by the artist.

In addition, neither specialist was convinced that the signature was correct and reminded us that Bierstadt has been frequently forged. It was suggested to IFAR that the picture might have been sketched in by the artist and finished by another hand. Bierstadt's death was sudden and he left many unfinished canvases in his studio. Admitting the possibility that this Alpine scene might have been one of these, both experts strongly recommended that the painting itself be thoroughly examined first hand.

The following are transcribed notes from IFAR's consultation on February 16, 1994, with an expert and

Fig. 2 The Wetterhorn, *Thomas Worthington Whittredge, 1858. Oil on canvas, 39 1/2 x 54 inches. Collection of the Newark Museum, Gift of Mr. and Mrs. William Katzenbach, 1965.*

a conservator both intimately familiar with the technique and style of the artist:

The canvas was originally painted on paper and then glue-lined onto canvas. The tacking edges are part of the lining canvas. The curator observed that the picture had been relined in the last 20 years, though the stretcher is older, probably 19th century. An old storage mark was also noted on the stretcher. There appears to be no change in the size of the painted paper, i.e., that it had not been cut down. The expert pointed out the small tack holes indicating that the picture was probably painted out of doors and tacks had been used to hold the paper to the board support, in order to ease the process of painting -- a common procedure when painting out of doors. Ultra-violet light revealed extensive overpaint in the sky, with an extremely heavy natural resin film. This film is covered with dirt.

The signature was applied with a thin wash of earth color pigment and appears to have been painted in at the same time the painting was executed. According to the curator, the style of the signature was not at all usual. The lower case 'a' was not formed usually with the small hook but was a simple lower case rounded form.

The conservator confirmed that the overall paintstrokes were contiguous in application, and in total appeared to be fluid and painterly. There is overpainting in the left upper corner. Under magnification, it appears that the landscape was executed first and the building applied over it.

The curator felt that the picture was tentative in approach and that all in all there was no apparent connection to Bierstadt. Even in his slackest moments, Bierstadt would not have painted the architecture in the flimsy manner in which it is executed here; the construction of trees is also particularly weak.

Bierstadt's total *oeuvre* displays a knowledge of space surrounding both natural objects and architecture. His buildings are always cubic and three-dimensional even when minuscule. In the IFAR picture the planes of the small monastery in the Alpine valley are too flat.

The dry application of paint in the trees, especially in the foliage, is not inconsistent with Bierstadt's handling. However, the overall handling of the greenery lacks conviction, and is too schematic and flat to attribute to Bierstadt.

The size, 14 x 19 inches in format, is a common one for Bierstadt's studies of oil on paper. Some of these studies he left unfinished and many were kept in his studio. Based on the stylistic analysis of the experts, however, it does not appear likely that the IFAR picture could have been one of these.

The experts concluded that the work was not executed by Albert Bierstadt, but in the manner of Bierstadt and probably late in the 19th century.

In conclusion, IFAR's research and the opinions expressed by both experts and the conservator most familiar with the paintings of Albert Bierstadt do not allow us to assign this Alpine scene a place among the authentic works of the American artist. The painting was probably painted during Bierstadt's lifetime, however, and was intended to be an imitation of his work.

Nancy J. Little

Note 1

Albert Bierstadt, Art & Enterprise, organized by Nancy K. Anderson and Linda S. Ferber, The Brooklyn Museum in association with Hudson Hills Press, New York, 1991, p.184

DeWeerth Redux

A second odyssey through the federal court system has arrived at much the same point as the first one in the now 12-year-old case of *DeWeerth v. Baldinger*. The implications for those trying to recover artworks lost or stolen during World War II are as important, and perhaps confusing, as ever.

The work at issue is the 1879 Claude Monet oil *Champs de blé à Vetheuil*, purchased by Karl von der Heydt in 1908 and inherited by his daughter, Gerda Dorothea DeWeerth, in 1922. During World War II, Mrs. DeWeerth sent the Monet for safekeeping to her sister's home, also in Germany. Mrs. DeWeerth never saw the painting again. It apparently disappeared after American soldiers were quartered in the sister's home after the end of the war in 1945. Mrs. DeWeerth's early efforts to locate the painting proved fruitless.

Turn now to 1956. Wildenstein & Co., a New York art gallery, has acquired the Monet on consignment from an art dealer in Geneva, Switzerland. Wildenstein sold the Monet to Edith Marks Baldinger the following year. Apart from two brief public exhibitions, one of them at Wildenstein in 1970, the Monet has been in Mrs. Baldinger's Park Avenue apartment ever since.

In 1981, Mrs. DeWeerth's nephew learned about the Monet's appearance at the Wildenstein exhibition, and the judicial saga of the Monet's disputed ownership began.

First, Mrs. DeWeerth took Wildenstein to court when Wildenstein refused to disclose the Monet's purchaser or the painting's whereabouts. A New York State court ordered Wildenstein to reveal Mrs. Baldinger's identity. Mrs. DeWeerth then demanded, in late 1982, that Mrs. Baldinger return the Monet; she refused.

Next stop: Federal Court in lower Manhattan. Judge Vincent L. Broderick ruled in April 1987 that the Monet be returned to Mrs. DeWeerth. He applied New York State law, since Mrs. Baldinger had

purchased the Monet in New York (and the painting was still in that state). He rejected Mrs. Baldinger's assertion that Mrs. DeWeerth had not tried diligently to discover her painting's whereabouts. He also rejected the defense's contention that the three-year statute of limitations on recovering the painting would have run out years before; the New York statute did not begin running, the judge said, until Mrs. DeWeerth had located her picture and demanded it back, and Mrs. Baldinger had refused. What's more, said the judge, between 1945 in a castle in southern Germany and its next appearance in 1950s Switzerland, the Monet *was* a stolen item, and a thief cannot pass good title. (See "New York Judge Orders Return of Monet to WW II Victim," *IFARreports*, July 1987.)

Then the case travels upstairs in the lower Manhattan courthouse to the federal Court of Appeals for the Second Circuit. A three-judge panel in December 1987 reversed Judge Broderick. It read New York law to require that an owner exercise "due diligence" in trying to locate her property to postpone the running of the statute of limitations. Writing for the panel, Judge Jon O. Newman, the circuit's chief judge, said Mrs. DeWeerth had failed this test, although from 1945 to 1957 she had filed numerous reports with Allied and West German authorities and had even enlisted her lawyer and an art expert in the search. (See "Court of Appeals Reverses *DeWeerth* Decision," *IFARreports*, January 1988.) The U.S. Supreme Court declined to review the decision.

This might have been the end of the matter (and a near-fatal blow to most efforts to recover stolen art), except for three things: The appeals judges had never asked the New York judges just how the law was to be read; the elderly Mrs. DeWeerth's apparent iron-willed determination; and *Guggenheim v. Lubell.*

Guggenheim involved a Chagall gouache that disappeared from a Guggenheim museum storeroom, apparently stolen, in the late 1960s. Rachel Lubell and her husband purchased it from a Madison Avenue gallery in 1967. They displayed it in their home for 20 years. When the Guggenheim learned that Mrs. Lubell had the gouache, it demanded (in 1986) that she return it. Mrs. Lubell countered (arguing along the lines of the *DeWeerth* reversal) that the museum had not used reasonable diligence in trying to track down the work, and thus the statute of limitations had run.

Not so, said the New York Court of Appeals, the state's highest court. Its seven judges declared unanimously in early 1991 that the rule in New York State is that the statute does not start to run until the true owner demands her goods back and the person who possesses it refuses to turn it over. As for the Second Circuit's decision in *DeWeerth*, the New York court said it should not have imposed a duty of reasonable diligence on the owner of stolen art when reckoning the statute of limitations. (Mrs. Lubell and the Guggenheim settled their case out of court in September 1993.)

Back to the federal Second Circuit go Mrs. DeWeerth's attorneys, *Guggenheim* in hand. The Second Circuit declined to change its mind. Back to Judge Broderick's courtroom went the DeWeerth attorneys. Once again, the judge agreed with Mrs. DeWeerth and said the painting should be returned to her. (See "DeWeerth Reversed Again," *IFARreports*, November 1992.)

Federal courts are bound to follow state laws (and state legal decisions) when dealing with questions of state law, Judge Broderick pointed out. State judges, after all, "are often more knowledgeable in applying the intricacies of state law and policy than their federal counterparts," Judge Broderick wrote. Where a court applied the law wrongly, even a trial judge may, under "extraordinary circumstances," throw out a judgment of a higher court, in this case the Second Circuit's. Then Mrs. DeWeerth would get her painting back, and Mrs. Baldinger would have to seek redress against Wildenstein & Co., which she had brought into the case. (One of the unanswered questions in the case is what Wildenstein knew about the Monet's history when it sold the painting to Mrs. Baldinger.)

Back to the Second Circuit went the attorneys for Wildenstein and the equally determined Mrs. Baldinger. A different (but divided) panel of three judges once more reversed Judge Broderick. He was not wrong to consider Mrs. DeWeerth's motion seeking relief from the appeals court's final judgment (that is, award her the painting), even though the appeals court had rejected that motion, the panel said. But the panel said in its decision this May that the trial judge had abused his discretion by granting the motion.

It reasoned, wrote Judge John M. Walker Jr., that Mrs. DeWeerth had made her choice of forum — that is, had brought her case in federal court instead of state court — and thus was stuck with the consequences. She was not entitled, the panel said, to reopen a federal court case just to take advantage of a newly announced state court decision. Mrs. DeWeerth argued that the *Guggenheim* decision did not change state law at all, merely reaffirmed and clarified a long-settled rule; yes, said the federal appeals court, but it wasn't settled beforehand whether "due diligence" should be part of that rule. Thus it was up to the federal court to make its "best effort" to predict how a state court would resolve a state issue.

The dissenting judge, Richard Owen, was not swayed by this reasoning. He pointed out that the "unsettled" issue has been a non-issue in New York law at least since 1874, so there was no reason to make it an issue (until the first group of federal appeals judges had done so). Where the New York courts had weighed the issue of recovery by a rightful owner against a good-faith purchaser, invariably they had said: The clock on the statute of limitations doesn't start ticking until demand is made and the possessor refuses.

What are the consequences of this latest in a long line of conten-

tious and complex decisions? Mrs. DeWeerth, who turned 100 this year, is not giving up her legal battle. Her attorney, Joseph D. Becker of New York, told *IFARreports* on June 1 that he had petitioned the Second Circuit on May 26 for a rehearing en banc — that is, he asked all the judges on the appeals court bench to hear the appeal together and render yet a third decision. Mr. Becker said that he expected a decision on the rehearing this June. His next step after that, should Mrs. DeWeerth lose again, is a second attempt to appeal the case to the U.S. Supreme Court.

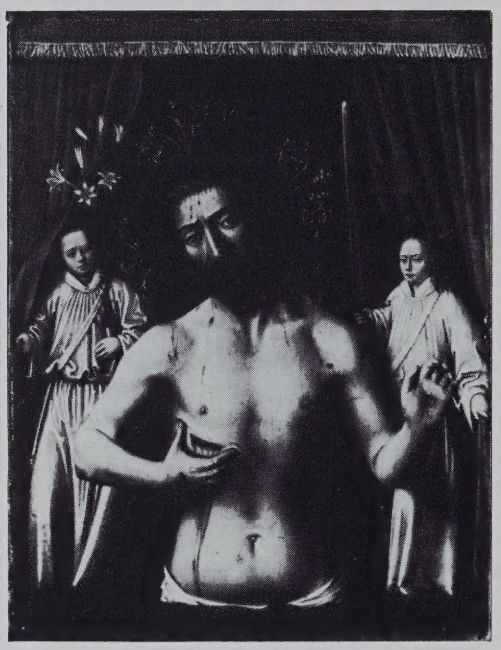
"We think that they got it wrong, again," Mr. Becker said of the Second Circuit's ruling last month.

Had Mrs. DeWeerth brought her lawsuit originally in the New York State courts, Judge Broderick observed, her claim would have been timely. Now, however, the state court avenue is closed off, the issues having been fully litigated, twice over, in federal court. Because of legal procedural questions (a German citizen suing a New York resident), federal court was the logical forum, but Mrs. DeWeerth may pay the price for the federal judges' misreading of New York law.

As for future litigants confronted with *DeWeerth v. Baldinger*, the ruling may not prove daunting for plaintiffs whose prior "due diligence" was less than the superhuman effort envisioned by Judge Newman. For one thing, the New York Court of Appeals has put the federal judges on notice as to what New York law is, so that next time they do not have to guess, and guess wrong.

Jonathan S. Kaufman

Art Loss Register Key in Recovery Of Petrus Christus



"Christ as the Man of Sorrows" *by Petrus Christus*

An important painting by Petrus Christus (active 1444-1472/3), stolen five months ago from England's Birmingham Museum and Art Gallery, was safely recovered in Switzerland with the aid of the computer database of The Art Loss Register (ALR).

The tiny oil panel (4.4 x 3.4 ins.) of "Christ as the Man of Sorrows" is a rare surviving work by the Flemish master and student of Jan van Eyck. The devotional image is one of the highlights of Birmingham's small collection of Renaissance works and has been valued at $450,000.

The painting was ripped from its security mounting during gallery hours on December 2, 1993. Although the alarm went off and the building sealed within two minutes, the thieves were successful in getting away. Some 500 visitors who were in the gallery at the time were questioned by police. The theft was immediately listed with the ALR in London.

A few months later, in March 1994, the ALR was contacted by a European art dealer who had been offered the painting and wanted to check whether it had been stolen. Staff at the ALR's London office immediately recognized his description of the Petrus Christus and notified detectives in Birmingham and at New Scotland Yard.

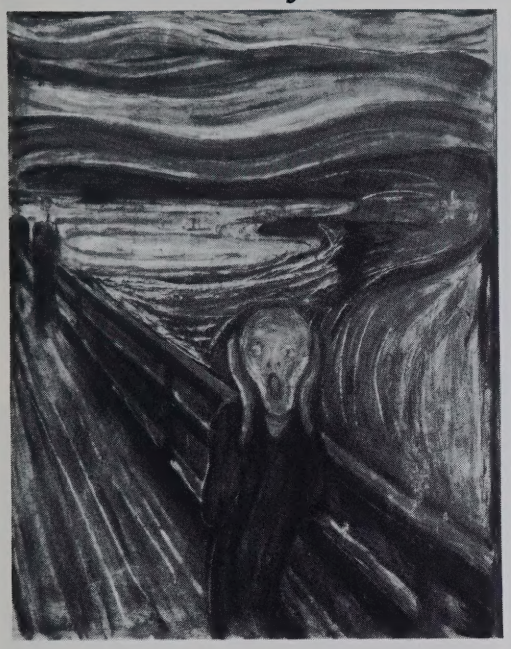
An undercover operation was organized and resulted in the recovery of the painting and a number of arrests. The dealer himself is not suspected of any involvement in the crime and has been assisting the police with their investigation.

The thieves had apparently made an earlier unsuccessful attempt to sell the painting in the Netherlands. According to Inspector Jill McTigue of the Art and Antiques Squad of New Scotland Yard, "We think as a result we are now on the trail of a major gang of art thieves with connections in the drug world... If the Petrus Christus was not on its way to South America, it would probably have ended up with an illicit Japanese collector." She did not elaborate. Police also implied that the work may have been stolen to order.

The painting did not suffer any permanent damage. After evaluation by conservators, it was sent on loan to New York May 19 to join the Metropolitan Museum's exhibition, "Petrus Christus: Renaissance Master of Bruges" (April 14 - July 31, 1994), to which it had been promised before it was stolen.

Florence Swanstrom

Munch Recovery in Norway



Joint effort a success...

Barely three months after it was snatched from the walls of the National Gallery in Oslo, "The Scream" (1893) by Edvard Munch was recovered undamaged in a Norwegian seaside resort where the artist often painted. The recovery was made in a sting operation involving Norwegian police and detectives from New Scotland Yard.

Detective Chief Inspector John Butler, outgoing head of the Yard's Art and Antiques Squad, told IFAR that Norwegian officials had contacted his squad soon after the February 12 theft.

According to press reports, a 41-year-old Norwegian art dealer acted as the intermediary between two Norwegians, who were in possession of the painting, and the English detectives who were posing as buyers. A meeting was arranged for May 7 in Aasgaardstrand, 55 miles southeast of Oslo. The painting was brought to a fifth floor hotel room, where it was expected to be sold for $450,000. The money was to have changed hands at another hotel in Oslo later that day. Two Norwegians were arrested.

It remains unclear whether the suspects were involved in the original theft.

F.S.

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media, Watercolors

DYCK, Sir Anthony van (Flemish, 1599-1641). Portrait of a Woman. Oil on paper mounted on panel. 41. x 26.0 cm. *N91.210.5. Dunsany, Ireland. Jan. 11, '91. (IFARreports, May '91, no. 435)

HAYS, Modest (Belgian, 1875-1932). On the Farm in Autumn. 65.0 x 45.0 cm. *N88.445.1. Drongen, Belgium. Apr. 26, '88. (IFARreports, Jul. '88, no. 701)

HULST, Jan-Baptist van der (Belgian, 19th century). King William II of The Netherlands, 1844. Oil on canvas. 85.0 x 82.0 cm. *N90.4.5. Delft, The Netherlands. Mar. 10, '89. (IFARreports, Jan. '90, no. 19)

MIEREVELT, Michael J. van (Dutch, 1567-1641). Prince William I, the Silent. Oil on canvas. 110.0 x 85.0 cm. *N90.4.6. Delft, The Netherlands. Mar. 10, '89. (*IFARreports*, Jan. '90, no. 29)

MUNCH, Edvard (Norwegian, 1863-1944). *The Scream*, 1893. Tempera and pastel on board. 91.0 cx 73.5 cm. Signed l/l: E. Munch. *L94.243.1. Oslo, Norway. Feb. 12, 94. (*IFARreports*, Feb./Mar. '94, no. 63)

PIENEMAN, Nikolaas (Dutch, 19th century). *Portrait of Baron Schimmelpenninck Van Der Oye Van Der Poll*. Circa 1850. Oil on canvas. 155.0 x 125.0 cm. *N90.4.3. Delft, The Netherlands. Mar. 10, '89. (*IFARreports*, Jan. '90, no. 31.)

SCHMIDT, Willem H. (Dutch, 19th century) *Portrait of A. Lipkens*, 1845. Oil on canvas. 113.0 x 87.0 cm. *N90.4.2. Delft, The Netherlands. Mar. 10, '89. (*IFARreports*, Jan. '90, no. 33)

SCHMIDT, Willem H. (Dutch, 19th century). *William, Prince of Orange*, 1844. Oil on canvas. 210.0 x 145.0 cm. *N90.4.4. Delft, The Netherlands. Mar. 10, '89. (*IFARreports*, Jan. '90, no. 34)

YEATS, Jack Butler (Irish, 1871-1957). *Singing "Dark Rosaleen."* Oil on canvas. 44.0 x 59.0 cm. *N91.210.1. Dunsany, Ireland. Jan. 11, '90. (*IFARreports*, May '91, no. 451)

Prints, Drawings

PRATT, Christopher (Canadian, b. 1935). *House at Path's End*, 1977. Silkscreen. 40.5 x 86.3. *N93.360.1. Stratford, Canada. Jan. 1, '93. (*IFARreports*, Oct. '93, no. 811)

Sculpture

St. Martin (Austrian, 16th century). Wood. Ht. 60.0 cm.*N88.164.10. Feldkirchen, Austria. Oct. 27, '87. (*IFARreports*, May '88, no. 404)

Decorative Arts

Antiquities

Funerary stele, Greco-Roman. 4th century A.D. Marble. 166.0 x 71.0 cm. *N93.451.1. Kalogiri, Greece. Mar. 14, '93. (*IFARreports*, Nov. '93, no. 903)

Islamic Art

Manuscripts

Koran, Persian, 11th century. Vellum. 55.0 x 35.0 cm. *N93.446.1. Negal Village, Marivan City, Iran. Jan. 26, '93. (*IFARreports*, Nov. '93, no. 927.)

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the data-base of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

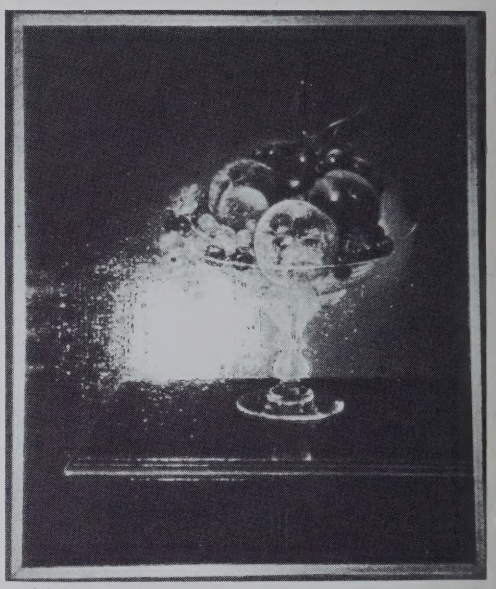
Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

180 AMIRY, Temur. *Still Life*, 1980. Oil on canvas. 76.2 x 50.8 cm. Signed l/r. *N94.147.1. Los Angeles, CA. Mar. 25, '94.

181 HARTLEY, Marsden (1877-1943). *Sea Shell by the Window*, 1941. Oil on canvas. 57.7 x 71.0 cm. *N94.130.1. New York, NY. Jan. 11, '94.

182 TURNER, Raymond (1903-86). *Abstract*. Ink on paper. 152.0 x 107.0 cm. *N94.135.1. Brooklyn, NY. Date of theft unknown.



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Missing Art Alert

Missing Objects

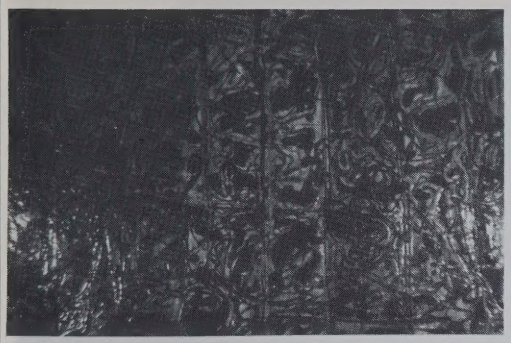
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any legality on the part of any person.

Fine Arts

Prints, Drawings

French, 19th Century

4 MILLET, Jean François (1814-75). *Woman Raking Hay*, 1851. Black conte crayon paper laid down on paper. 28.6 x 17.1 cm. Stamped l/r: *J.F.M. (Robert Herbert 1875A)* One of a series of men and woman laboring in the fields done for the work *Les Travaux des Champs (the Labors of the Fields)* engraved by Arden Lavielle and published in the magazine *L'Illustration* in February 1853. *N94.166.1. Paris, France. May 6, '94.



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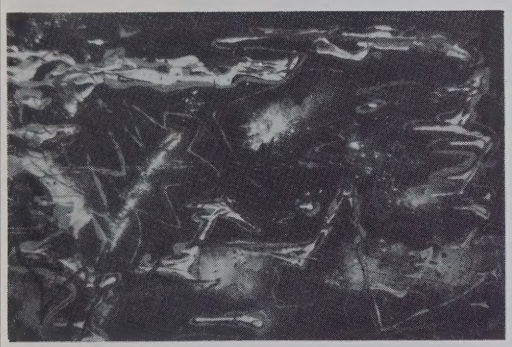

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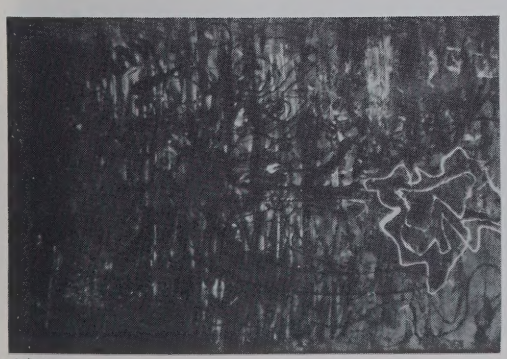

186

183 TURNER, Raymond (1903-86). *Abstract*. Ink on paper. 152.0 x 107.0 cm. *N94.135.2. Brooklyn, NY. Date of theft unknown.

184 TURNER, Raymond (1903-86). *Abstract*. Ink on paper. 152.0 x 107.0 cm. *N94.135.3. Brooklyn, NY. Date of theft unknown.

185 TURNER, Raymond (1903-86). *Abstract*. Ink on paper. 152.0 x 107.0 cm. *N94.135.4. Brooklyn, NY. Date of theft unknown.

186 TURNER, Raymond (1903-86). *Abstract*. Ink on paper. 152.0 x 107.0 cm. *N94.135.5. Brooklyn, NY. Date of theft unknown.

187 TURNER, Raymond (1903-86). *Abstract*. Ink on paper. 152.0 x 107.0 cm. *N94.135.6. Brooklyn, NY. Date of theft unknown.

188 TURNER, Raymond (1903-86). *Abstract*. Ink on paper. 152.0 x 107.0 cm. *N94.135.7. Brooklyn, NY. Date of theft unknown.

189 TURNER, Raymond (1903-86). *Abstract*. Ink on paper. 152.0 x 107.0 cm. *N94.135.8. Brooklyn, NY. Date of theft unknown.

Austrian, 19th Century

190 *King's Sea*. Oil on linen. 50.0 x 70.0 cm. *N94.161.1. Modling, Austria. Nov. 11, '93. Interpol Number : GZP39.685/93-SK

191 *The Virgin Mary*. Oil on linen. 100.0 x 70.0 cm. Mary wearing a mantle with another person wearing noble's clothing. N94.161.2. Modling, Austria. Nov. 11, '93. Interpol Number : GZP39.685/93-SK

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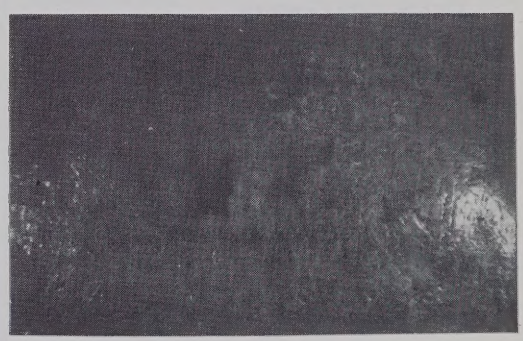

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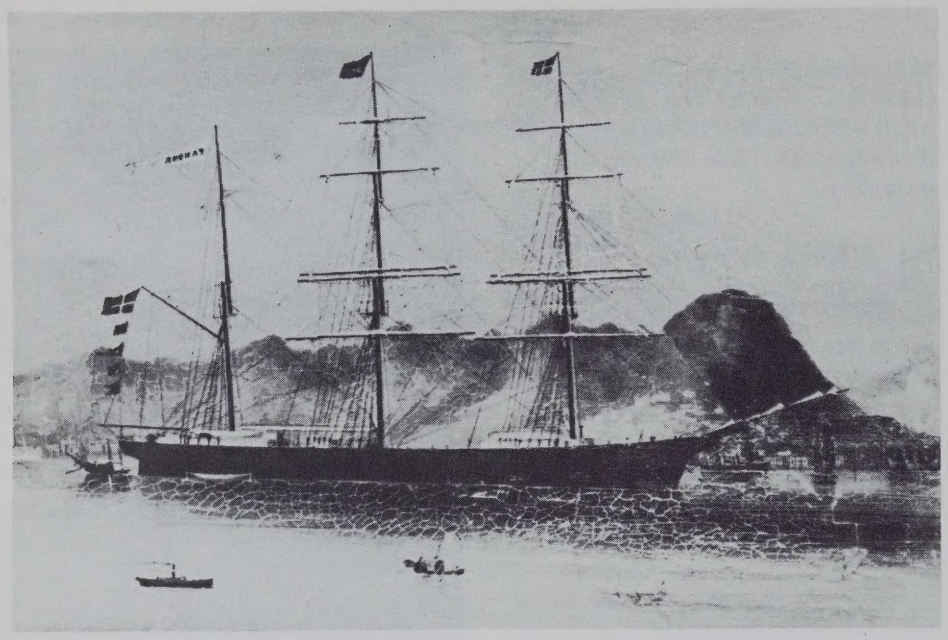

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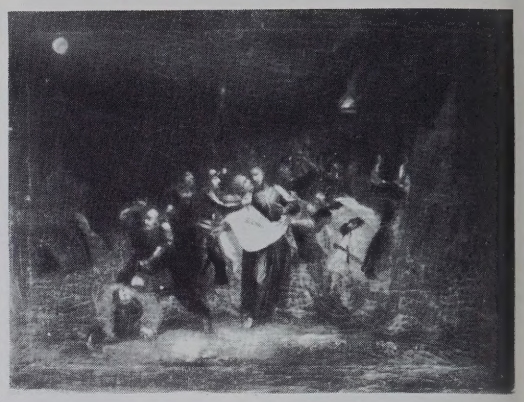

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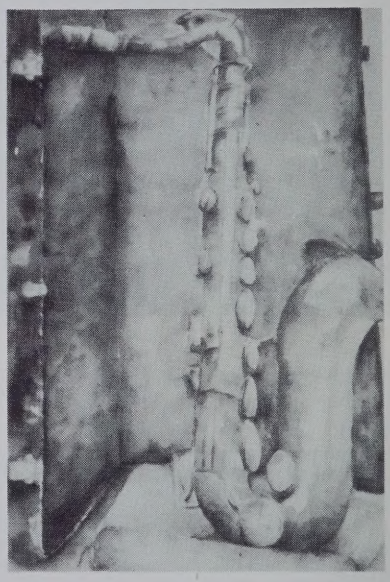


195

Chinese, 19th Century

192 *Bark ship "Pandur,"* 1892. Oil on canvas. 46.0 x 61.0 cm. *N94.131.1. Ernst G. Harboe. Mar. 26, '94.

Dutch, 17th Century

193 REMBRANDT, H. van Rijn, Circle of (1606-69). *The Arrest of Jesus.* Oil on canvas. 51.0 x 43.0 cm. *N94.133.1. New York, NY. Jul. 1, '93.

Dutch, 20th Century

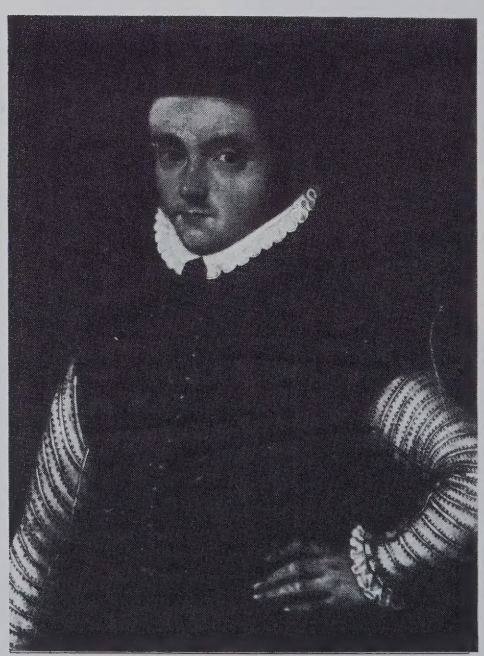
194 INDEN, Angela. *Still Life.* Watercolor. 50.0 x 60.0 cm. *N94.159.1. Mijnsheerenland, The Netherlands. Nov. 5, '93. Interpol Number : 93-900471

195 RIJK, Ina de. *Saxophone,* 1993. Watercolor. 80.0 x 60.0 cm. *N94.157.1. Haarlem, The Netherlands. Mar. 8, '94.

Flemish, 16th Century

196 *Portrait of a Young Gentleman,* 1575. Oil on panel. 21.2 x 16.5 cm. Franco-Flemish school. In a 16th century Spanish carved wood frame. *N94.118.1. New York, NY. Nov. 22, '93.

194



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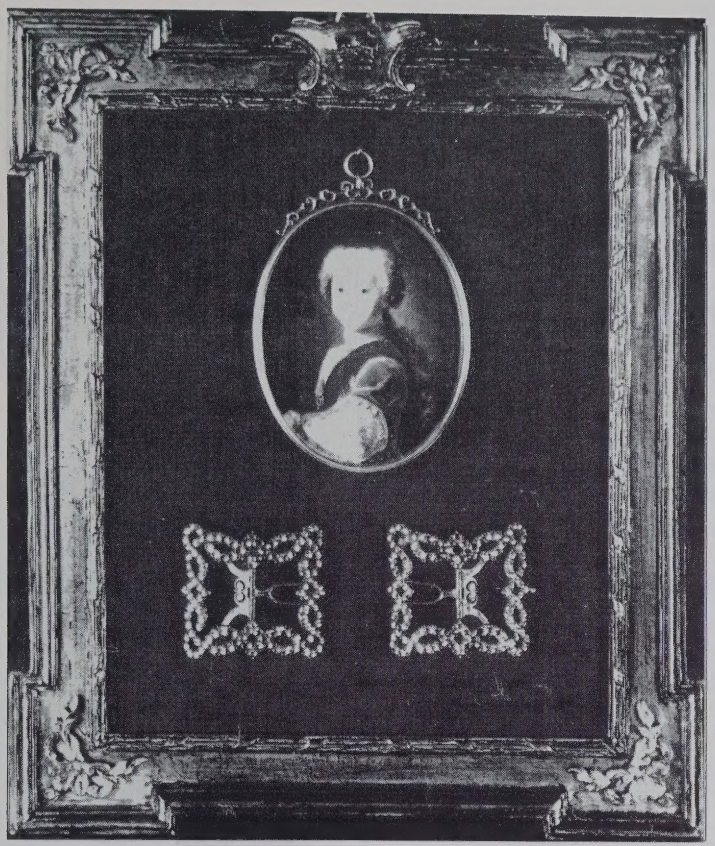

197

Italian, 18th Century

197 DAVID, Antonio (b. 1698). *Henry Benedict, Cardinal York,* 1732. Oil on copper. 10.0 x 75.0 cm. In original silver gilt frame and framed with a pair of English silver backed steel and paste shoe buckles, circa 1760, each inscribed on verso: "Presentd by the late Cd of York - to Sir Jhn Cox Hippisley 1804." *N94.118.2. New York, NY. Nov. 22, '93.

Russian, 20th Century

198 KOGAN, Nina (1887-1942). *Dancing Male,* 1929. Ink and watercolor on paper. 20.0 x 14.0 cm. *N94.138.8. Viktor Kholodkov. New York, NY. Mar. 8, '94.

199 KOGAN, Nina (1887-1942). *Female Nude Dancing,* 1929. Ink, pencil on cardboard. 20.0 x 14.0 cm. *N94.138.12. Viktor Kholodkov. New York, NY. Mar. 8, '94.

200 KOGAN, Nina (1887-1942). *Floating Man,* 1929. Ink and watercolor on paper. 14.6 x 21.3 cm. *N94.138.4. Viktor Kholodkov. New York, NY. Mar. 8, '94.

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201 KOGAN, Nina (1887-1942). *Graveyard*, 1926. Ink on paper. 29.0 x 20.0 cm. *N94.138.1. Viktor Kholodkov. New York, NY. Mar. 8, '94.

202 KOGAN, Nina (1887-1942). *Man Reading a Book*, 1926. Ink and pencil on cardboard. 19.0 x 29.0 cm. *N94.138.11. Viktor Kholodkov. New York, NY. Mar. 8, '94.

203 KOGAN, Nina (1887-1942). *Man Standing on His Hands*, 1929. Ink and watercolor on paper. 29.0 x 22.0 cm. *N94.138.6. Viktor Kholodkov. New York, NY. Mar. 8, '94.

204 KOGAN, Nina (1887-1942). *Man on Stilts*, 1919. Ink and watercolor on paper. 21.0 x 14.0 cm. *N94.138.10. Viktor Kholodkov. New York, NY. Mar. 8, '94.

204

205 KOGAN, Nina (1887-1942). *Two Men Talking*, 1929. Ink and watercolor on paper. 21.0 x 14.0 cm. *N94.138.7. Viktor Kholodkov. New York, NY. Mar. 8, '94.

206 KOGAN, Nina (1887-1942). *Two Men with a Rock*, 1929. Ink and watercolor on paper. 22.0 x 14.0 cm. *N94.138.9. Viktor Kholodkov. New York, NY. Mar. 8, '94.

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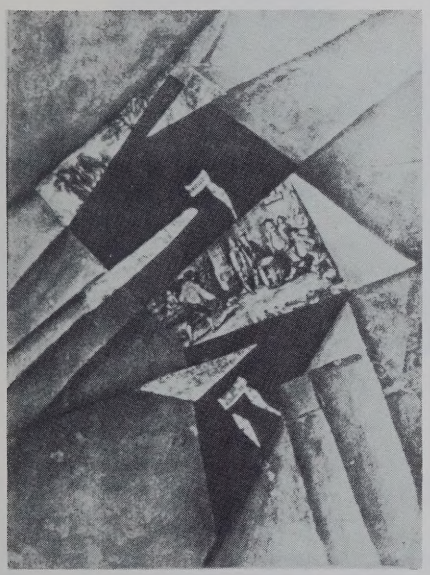
207 KOROVAI, Yelena (1901-74). *Abstract Collage*, 1930. Watercolor, paper on cardboard. 30.0 x 22.0 cm. *N94.138.16. Viktor Kholodkov. New York, NY. Mar. 8, '94.

208 KOROVAI, Yelena (1901-74). *Abstract with Star*, 1931. Watercolor, cardboard, collage. 34.0 x 23.0 cm. *N94.138.25. Viktor Kholodkov. New York, NY. Mar. 8, '94.



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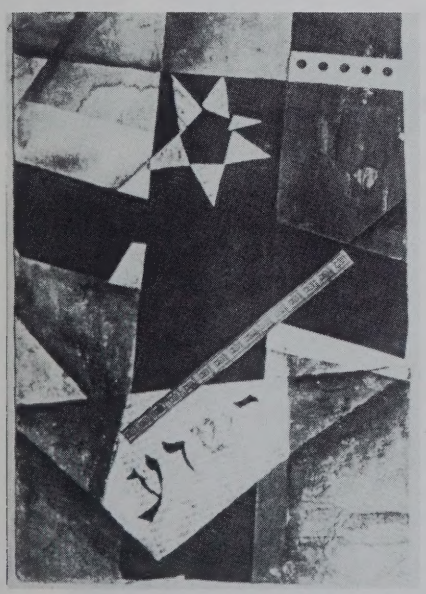

208

209 KOROVAI, Yelena (1901-74). *Boy Smoking*, 1929. Watercolor, paper and collage. 28.0 x 19.0 cm. *N94.138.20. Viktor Kholodkov. New York, NY. Mar. 8, '94.

210 KOROVAI, Yelena (1901-74). *Collage with Bottles*, 1930. Watercolor, paper on cardboard. 20.0 x 24.0 cm. *N94.138.14. Viktor Kholodkov. New York, NY. Mar. 8, '94.

211 KOROVAI, Yelena (1901-74). *Dancing Girls on a Broom*, 1931. Watercolor, cardboard, collage. 31.0 x 23.0 cm. *N94.138.26. Viktor Kholodkov. New York, NY. Mar. 8, '94.

212 KOROVAI, Yelena (1901-74). *Hebrew Text and Star*, 1934. Watercolor, cardboard and collage. 30.0 x 24.0 cm. *N94.138.28. Viktor Kholodkov. New York, NY. Mar. 8, '94.

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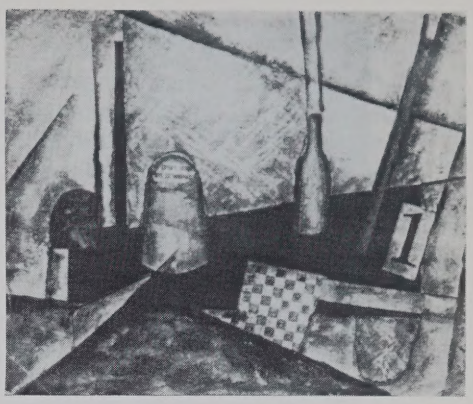

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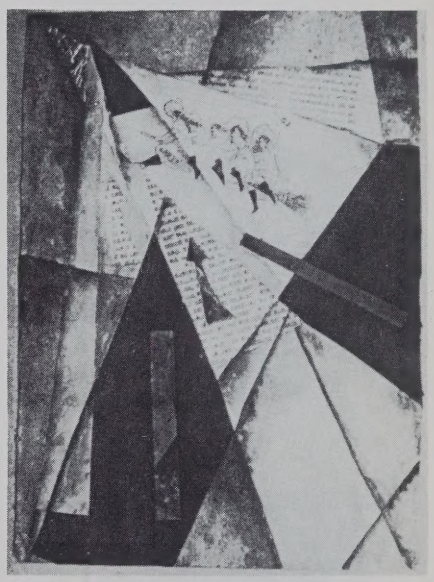

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213 KOROVAI, Yelena (1901-74). *King Wearing a Crown*, 1932. Watercolor and paper on cardboard. 29.0 x 20.0 cm. *N94.138.13. Viktor Kholodkov. New York, NY. Mar. 8, '94.

214 KOROVAI, Yelena (1901-74). *Man Smoking*, 1929. Watercolor, paper and collage. 29.0 x 22.0 cm *N94.138.24. Viktor Kholodkov. New York, NY. Mar. 8, '94.

215 KOROVAI, Yelena (1901-74). *Mermaid and Man*, 1929. Watercolor, paper and collage. 28.0 x 19.0 cm. *N94.138.23. Viktor Kholodkov. New York, NY. Mar. 8, '94.

216 KOROVAI, Yelena (1901-74). *Reclining Nude*, 1930. Watercolor, paper on cardboard. 14.0 x 20.0 cm. *N94.138.17. Viktor Kholodkov. New York, NY. Mar. 8, '94.

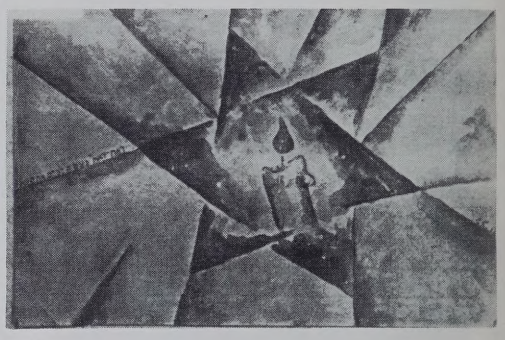
217 KOROVAI, Yelena (1901-74). *Sitting Woman*, 1929. Watercolor, paper, collage. 28.0 x 20.0 cm. *N94.138.21. Viktor Kholodkov. New York, NY. Mar. 8, '94.

218 KOROVAI, Yelena (1901-74). *Star with Candle.* Watercolor and paper. 19.0 x 29.0 cm. *N94.138.29. Viktor Kholodkov. New York, NY. Mar. 8, '94.

219 KOROVAI, Yelena (1901-74). *Still Life Collage*, 1932. Watercolor, cardboard on cardboard collage. 17.0 x 23.0 cm. *N94.138.15. Viktor Kholodkov. New York, NY. Mar. 8, '94.

220 KOROVAI, Yelena (1901-74). *Still Life with Bottles*, 1924. Watercolor and paper. 20.0 x 17.0 cm. *N94.138.19. Viktor Kholodkov. New York, NY. Mar. 8, '94.

217



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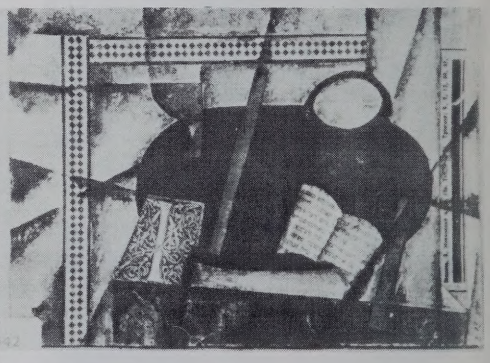

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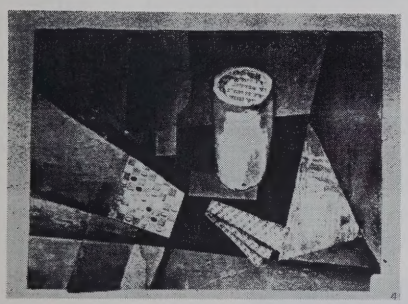
221 KOROVAI, Yelena (1901-74). *Still Life with Donkey*, 1932. Watercolor and paper. 28.0 x 18.0 cm. *N94.138.18. Viktor Kholodkov. New York, NY. Mar. 8, '94.

222 KOROVAI, Yelena (1901-74). *Still Life with Hebrew Text*, 1931. Cardboard on cardboard, watercolor. 17.0 x 23.0 cm. *N94.138.30. Viktor Kholodkov. New York, NY. Mar. 8, '94.

221

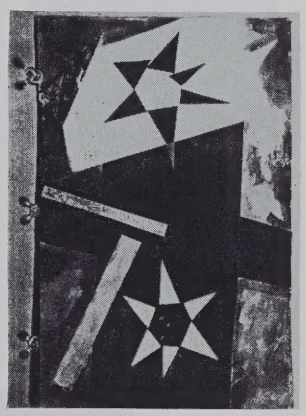


222

223 KOROVAI, Yelena (1901-74). *Two Stars*, 1934. Watercolor, cardboard, collage. 31.0 x 20.0 cm. *N94.138.27. Viktor Kholodkov. New York, NY. Mar. 8, '94.

224 KOROVAI, Yelena (1901-74). *Woman and Man Intertwined*, 1929. Watercolor, paper and collage. 29.0 x 19.0 cm. *N94.138.22. Viktor Kholodkov. New York, NY. Mar. 8, '94.

225 VITKOVSKY, Vladimir, Attr. to. *Birthday*, 1991. Oil on canvas. 38.1 x 30.5 cm. Signed. Depicting a nude woman standing at right with a sunset in the background. N94.164.4. Boston, MA. Aug. 1, '91.



223

226 VITKOVSKY, Vladimir. *Music Teacher*, 1991. Oil on canvas. 91.4 x 60.9 cm. Standing figure of a man playing a flute in center, a man with his right arm raised in the foreground, a sunset in the background. Signed. N94.164.2. Boston, MA. Aug. 1, '91.

227 VITKOVSKY, Vladimir. *Road*, 1991. Oil on canvas. 119.4 x 243.8 cm. Signed l/l: V. Vitkovsky. A triptych. *N94.164.1. Boston, MA. Aug. 1, '91.

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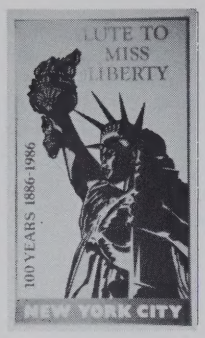

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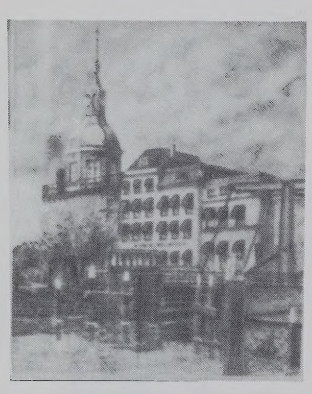

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228 VITKOVSKY, Vladimir. *Susanna and the Elders*, 1991. Oil on canvas. 76.2 x 60.9 cm. Signed. A group of elderly men in the background with a woman seen in the foreground wearing a transparent gown. N94.164.3. Boston, MA. Aug. 1, '91.

Prints, Drawings

American, 20th Century

229 TURNER, Raymond (1903-86). *A Salute to Miss Liberty*. Paper. 91.0 x 122.0 cm. *N94.135.9. Brooklyn, NY. Date of theft unknown.

233

Dutch, 20th Century

230 SPUIJ, B.A. *Hotel Bellevue*, 1953. Pastel. *N94.158.1. Dordrecht, The Netherlands. Oct. 7, '93. Interpol Number : 999/93-90481

Russian, 20th Century

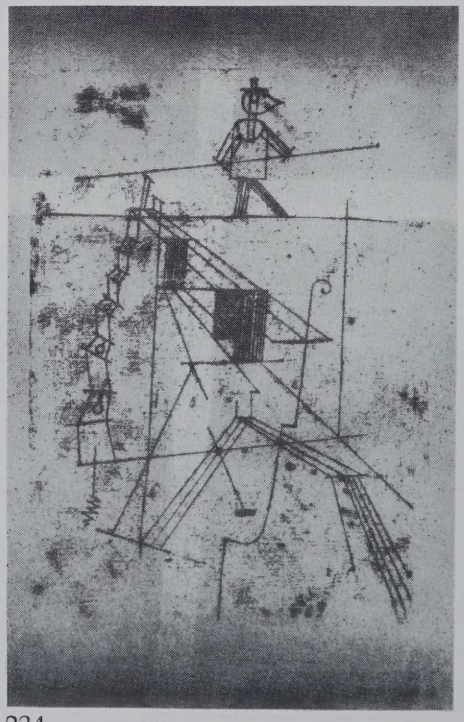
231 KOGAN, Nina (1887-1942). *Acrobat*, 1931. Ink on green paper. 20.0 x 15.0 cm. *N94.138.2. Viktor Kholodkov. New York, NY. Mar. 8, '94.

232 KOGAN, Nina (1887-1942). *Dancing Woman*, 1931. Ink on paper. 20.0 x 14.0 cm. *N94.138.3. Viktor Kholodkov. New York, NY. Mar. 8, '94.

233 KOGAN, Nina (1887-1942). *Standing Nude*, 1931. Ink on paper. 20.0 x 14.0 cm. *N94.138.5. Viktor Kholodkov. New York, NY. Mar. 8, '94.

Swiss, 20th Century

234 KLEE, Paul (1879-1940). *Seiltanzer*, 1923. Lithograph. 44.1 x 26.9 cm. Edition No.: 138/220. Black on rose. *N94.148.1. St. Louis, MO. Apr. 18, '94. *Reward.*



234

Sculpture

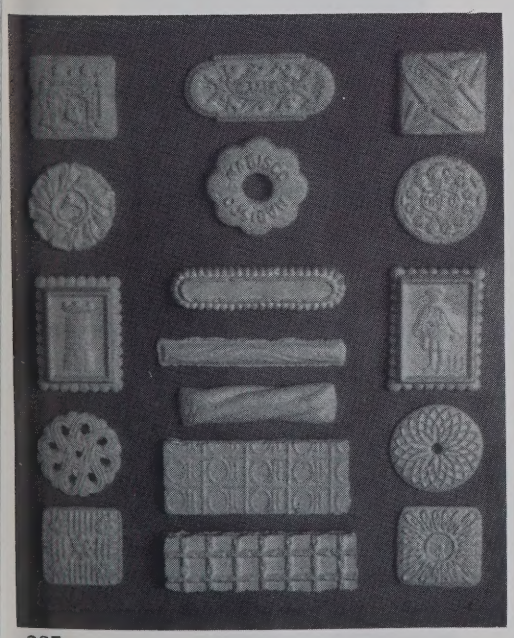
American, 20th Century

235 BRANDELY, Daniel. *Untitled (Large Collection)*, 1993. Plaster and wood panel. 45.7 x 41.9 cm. Edition nos.: 14/20, 15/20, TP-1, and TP-Z. Four of the same works from the edition were stolen. Framed. *N94.163.2. Los Angeles, CA. Dec. 7, '93.

236 BRANDELY, Daniel. *Untitled (Small Collection)*, 1993. Plaster and wood panel. 24.1 x 29.2 x 31.7 cm. Edition nos.: 13/20, 14/20, and 15/20. Three works from the same edition were stolen. *N94.163.1. Los Angeles, CA. Dec. 7, '93.

French, 19th Century

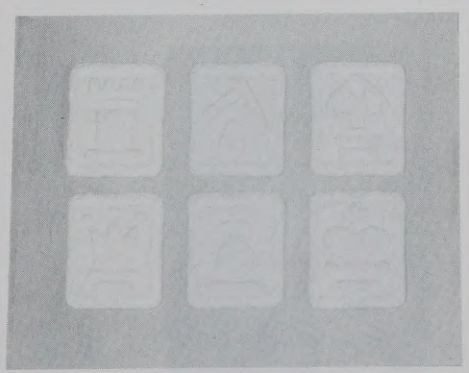
237 FREMIET, Emmanuel (1824-1910). *Le Grand Condé*, 1881. Bronze. 48.8 x 39.4 x 20.3 cm. Signed: FREMIET. Stamped with the no. "25." Equestrian sculpture of a man, the Duke de Condé, leader of the Fronde. *N94.149.1. Chicago, IL. Apr. 2, '94.



235

238 LONGEPIED, Leon-Pierre (1849-88). *L'Immortalité (Immortality)*, 1882. Bronze. 71.1 x 50.8 x 29.2 cm. Signed: L. Longepied. With the foundry seal of Thiebaut Frères inserted in the base at the rear. A plaque with the title attached to the front of the wood base. A winged kneeling figure holding a wounded or dying nude male (soldier) with her right hand so he is semi-seated, and holding a plaque or tablet in her left hand which she is showing to the dying man. *N94.149.2. Chicago, IL. Apr. 2, '94.

239 MERCIE, Marius Jean Antoin (1845-1916). *David with the Head of Goliath*. Bronze. Ht. 66.0 cm. Numbered: 672. Inscribed: A. Mercie/F. Barbedienne Fondeur. Paris. Stamped with a seal: A. Collas Reduction. *N94.165.1. Old Lyme, CT. May 12, '94.



236

Russian, 20th Century

240 ERTÉ, Romain de Tirtoff (1892-1990). *Top Hats*, 1987. Bronze. 67.0 x 58.0 cm. AP 8 of 37. Wall sculpture with red and black patinas with white gold leaf; with a series of men in top hats set against a graduated series of buildings. *N94.134.1. Boston, MA. Jul. 26, '93.

237

238

239

Decorative Arts

Candlesticks, Candelabra, Lamps

Austrian, 19th Century

241 Candlesticks, circa 1800. Silver. Each having a campagna form candlecup above an elongated bulb form stem above a compressed ball embossed with a foliate (floral?) design, on a high domed base etched with concentric rings and a molded edge. *N94.125.16. New York, NY. Dec. 23, '93. *Reward.*

Polish, 20th Century

242 Candlesticks, circa 1900. Silverplate. Made in Warsaw. Each having an urn-form candlecup above a domed inverted drip pan, a compressed, ring turned and baluster form stem below, on a dome and square base. *N94.125.17. New York, NY. Dec. 23, '93. *Reward.*

Ceramics, Pottery, Porcelain

German, 18th Century

243 MEISSEN PORCELAIN FACTORY. *A couple under a tree.* Porcelain. Showing a standing man wearing a noble costume and leaning on a tree; in the middle sits a woman also in noble costume, holding a flower in her right hand; a girl standing and holding a fruit in her right hand. A fruit basket on the base. *N94.162.1. Vienna, Austria. Oct. 20, '93. Interpol Number : GZD3844/MG/93

Glass

American, 20th Century

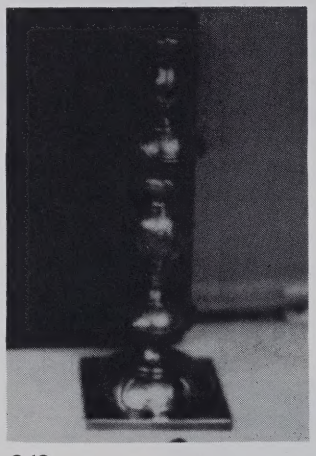
244 TIFFANY AND COMPANY. Vase, circa 1903. Glass. Ht. 11.4 cm. Favrile paperweight glass. Ovoid, in clear glass decorated with striated lavender and white crocus blossoms and bright green foliage, signed L.C.T. T1838. Excellent condition. *N94.123.1. New York, NY. Mar. 14'94. *Reward.*

245 TIFFANY AND COMPANY. Vase, circa 1915. Glass. Ht. 13.5 cm. Favrile lava glass. Irregular bulging cylindrical form, the pale amber glass walls invested with deep cobalt blue iridescence and decorated around middle with a row of dots between two trailed bands in bright gold iridescence. Signed L.C. Tiffany-Favrile 347J. *N94.123.2. New York, NY. Mar. 14'94. *Reward.*

Judaica

19th Century

246 Traveling Chanukah lamp. Silver. In the form of an elongated oval with eight recesses for candles centering an upright candlecup for the servant light. *N94.125.8. New York, NY. Dec. 23, '93. *Reward.*



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243

20th Century

247 LUVATON. Chanukah lamp. Wood and silver. Having two wood arches, each with a silver "keystone" and columns with silver capitals and base, each arch with a tympanum with dentil molding above a decorated silver plaque, the base in the form of a rectangular box with rectangular oil pans, the front decorated with silver Hebrew characters. *N94.125.6. New York, NY. Dec. 23, '93. *Reward.*

244

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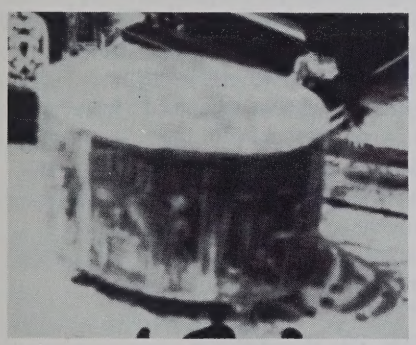
247

248 MORIAH. Etrog container, circa 1990. Silver. In the form of an oval box with the body divided into panels, each decorated with a different scene including on the front a man lighting a large menorah, on ball feet. *N94.125.14. New York, NY. Dec. 23, '93. *Reward.*

249 Etrog container. Silver. Of ovoid form, the top embossed with a design surrounded by an embossed band of elaborate scrolls and acanthus (?) leaves, a tubular clasp at one end. *N94.125.13. New York, NY. Dec. 23, '93. *Reward.*



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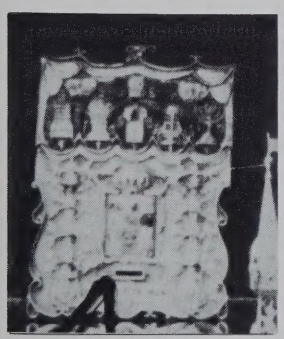


250

250 Torah breastplate, 1951. Silver and enamel. Rectangular having a scalloped top above a panel centering a lion's head (?) flanked by two crowns above a row of ritual and symbolic objects, including a menorah at right, the ground enamelled, the body centering a bulbous silver and enamelled crown above the tablets of the Ten Commandments flanked by columns entwined in foliate designs, a calendar window below. *N94.125.11. New York, NY. Dec. 23, '93. *Reward.*

American, 20th Century

251 Kiddush goblet, circa 1900. Silver. Having a flaring rim above a cylindrical body etched with a design, on a short ball and round stem, a pierced stepped domed base below, on a circular platter similarly pierced on the rim. *N94.125.19. New York, NY. Dec. 23, '93. *Reward.*

251

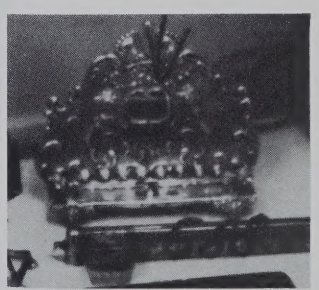
252

252 Spicebox, circa 1990. Silver. Of tower form: of silver filigree, with a flag above two tiered spire with open arches, above a rectangular body with open arches and an attached balcony, on a short stem with a ball knop, on a square molded base. *N94.125.26. New York, NY. Dec. 23, '93. *Reward.*

253 Spicebox, circa 1990. Silver? Of tower form, having a flag with a wavy edge above a ball finial, a tapering cylindrical spire below with a scalloped (?) or beaded edge at its base, the circular body with a molded base, a stem below with a large ball knop, on a square molded base raised on feet. *N94.125.30. New York, NY. Dec. 23, '93. *Reward.*

254 Chanukah lamp. Silver. Surmounted by a crown, the cartouche shaped back in low relief with a border of S-scrolls, the back centering the tablets of the Ten Commandments flanked by rampant lions above a plinth with bulbous oil pans, on scroll (acanthus?) feet. *N94.125.3. New York, NY. Dec. 23, '93. *Reward.*

255 Chanukah lamp. Silver. The back in the form of triptych of three ogival arches, the central arch surmounted by an acorn finial and decorated with a crown above the tablets of the Ten Commandments, flanked by rampant lions, all under a lobed arch, the sides also surmounted by an acorn finial and the centers decorated with large flowerheads, the plinth with vase-shaped oil pans, on foliate feet. *N94.125.4. New York, NY. Dec. 23, '93. *Reward.*



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European, 19th Century

256 Holiday kiddush goblet. Silver? Having a flaring rim above a tapering cylindrical body with a decorated band at its base, on a very short stem with a compressed ball knop, on a tall inverted trumpet base. *N94.125.20. New York, NY. Dec. 23, '93. *Reward.*

257 Kiddush goblet. Silver? Having a cup above a tapering ring turned stem, on a high flaring circular base. *N94.125.21. New York, NY. Dec. 23, '93. *Reward.*

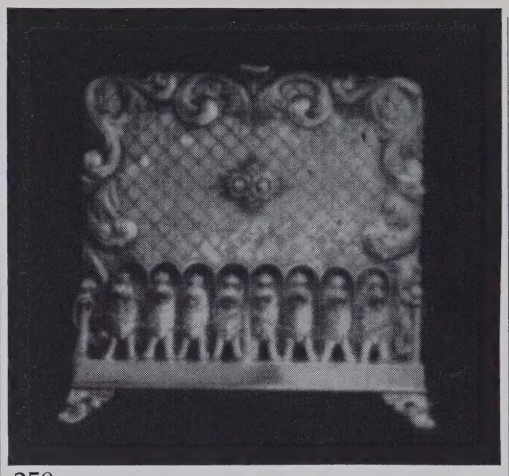
French, 19th Century

258 Kiddush goblet. Silver? *N94.125.23. New York, NY. Dec. 23, '93. *Reward.*

German, 19th Century

259 Chanukah lamp. Silver. Having a square back with an elaborate border of scrolls and rocaille centering a group of four flowers on a diamond engraved ground, the eight oil pans in front in the form of seated and crowned lions in arched niches, on a plain base raised on foliate feet. *N94.125.5. New York, NY. Dec. 23, '93. *Reward.*

260 Spicebox, circa 1850. Silver? Made in Berlin. Of tower form: having a flag on a standard above an onion-shaped finial, a tapering circular spire below; the circular body in two graduated tiers, the upper section with interlaced pierced arches, the lower section with an embossed foliate (?) design, on a round stem above a circular molded base. *N94.125.27. New York, NY. Dec. 23, '93. *Reward.*



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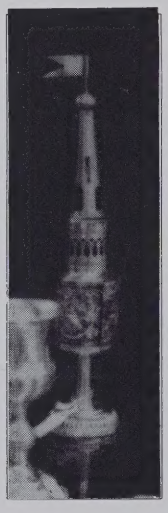

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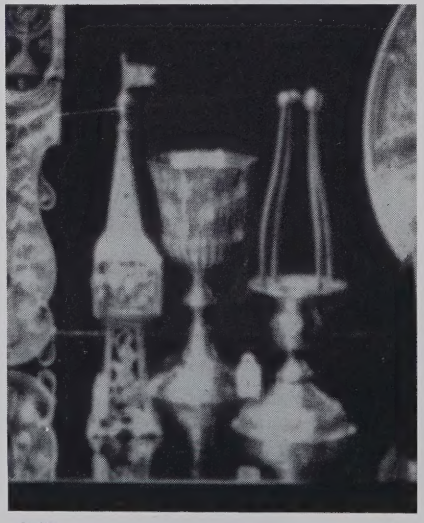


262

261 Spicebox, circa 1860. Silver. Of tower form, having a flag above a slender tapering cylindrical spire, a two part body below comprising a small circular tier above a larger circular tier, a lobed knop just below, on a round stem above a circular base. *N94.125.29. New York, NY. Dec. 23, '93. *Reward.*

German, 20th Century

262 Havdalah set. Silver? Comprising three pieces, a spicebox, a goblet, and a lamp. The spicebox of the tower form with a flag above a ball finial, a tapering spire below, the rectangular body of pierced openwork, on a tapering pierced and openwork stem; the goblet with a flaring lip above a cup with the lower section gadrooned, on a shaped stem with a compressed ball knop, on a high domed circular base; and the lamp with four uprights with ball finials above a candlecup with flaring rim, on a high domed circular base matching the goblet's base. *N94.125.25. New York, NY. Dec. 23, '93. *Reward.*

263 Two Chalah knives. Silver. Having an embossed oval handle. *N94.125.15. New York, NY. Dec. 23, '93. *Reward.*

Hungarian, 20th Century

264 Chanukah menorah. Silver. Of the usual form having an eight-ribbed vase-form candleholders joined at their base by a strip, the servant light attached at a right angle to a stem of graduated ribbed balls above a high stepped circular embossed base. *N94.125.7. New York, NY. Dec. 23, '93. *Reward.*

Israeli, 19th Century

265 Chanukah Lamp, circa 1900. Silver. Surmounted by a crown flanked by griffins above a back centering a crown above a chanukah lamp (menorah) flanked by rampant stags below grape vines and leaves, and in turn flanked by palm trees with rampant lions with their heads turned outward, a plinth below with flask-shaped oil pans on scroll feet. *N94.125.2. New York, NY. Dec. 23, '93. *Reward.*

Persian, 20th Century

266 Silver-footed fruit bowl, circa 1920. Silver. Having a scalloped edge above a lobed body, on a compressed ball and ring stem, raised on a high domed foot with flaring edge. *N94.125.10. New York, NY. Dec. 23, '93. *Reward.*

267 Wedding tray. Silver. Rectangular form with a rim decorated with alternating floral bosses and medallions against an interlaced etched ground. *N94.125.12. New York, NY. Dec. 23, '93. *Reward.*

Polish, 19th Century

268 Holiday kiddush goblet. Silver. Having an urn form body with flaring lip and decorated with embossed petals or lobes at its base, on a short stem having a bulbous lobed knop, on a circular base. *N94.125.22. New York, NY. Dec. 23, '93. *Reward.*

Portuguese, 19th Century

269 Passover set, 1900. Silver. Comprising a hexagonal panelled pitcher with a spout above a neck with a band of embossed roses, the paneled body with a "greek key" design etched in the corners, and a high angular attached handle; and a bowl with a beaded edge and an embossed band of roses on the rim matching the design on the pitcher. *N94.125.9. New York, NY. Dec. 23, '93. *Reward.*

Russian, 19th Century

270 Chanukah lamp, circa 1860. Silver. Surmounted by an embossed crown flanked by two birds, a small pitcher attached at left and a campagna form candleholder on a scrolled arm at right, the cartouche shaped back centering an acanthus leaf at top flanked by c-scolls and flowers above a flower-filled urn with a bird perched on top, the back flanked by cast palm trees and two rampant lions, a plinth below with urn-form oil pans, the front decorated with garlands, on tapering feet. *N94.125.1. New York, NY. Dec. 23, '93. *Reward.*

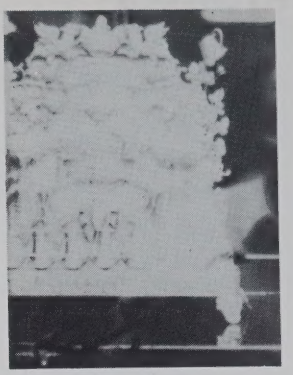
271 Kiddush goblet. Silver? Having a tall tapering cup with a rolled lip above a shaped stem with a compressed and molded ball knop, on a high domed molded base. *N94.125.24. New York, NY. Dec. 23, '93. *Reward.*

272 Spicebox. Silver? Of tower form, having a scalloped flag above a ball finial, an octagonal tapering spire below, the urn-form body above a shaped stem with a knop, on a high domed base. *N94.125.28. New York, NY. Dec. 23, '93. *Reward.*

Silver

American, 20th Century

273 Double cups, circa 1990. Silver? Each of lobed tapering cylindrical form, placed one on top of the other at the mouths, etched or embossed with a design. *N94.125.18. New York, NY. Dec. 23, '93. *Reward.*



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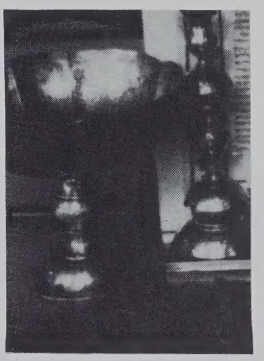

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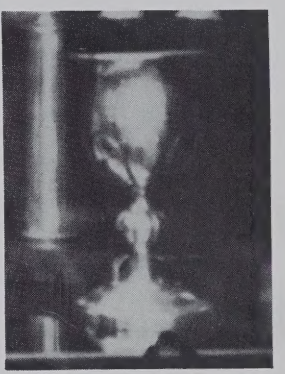

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Antiquities

Sculpture

Greek, 4th Century, B.C.

274 *Male Torso.* Marble. Ht. 45.7 cm. Nude male torso, missing head, arms and hands, and legs below the thighs. *N94.150.1. Chicago, IL. Jun. 6, '93.

274

Ethnographic Objects

Arms, Armor

American Indian, 19th Century

275 Club, circa 1870. Wood, metal, and sweetgrass. 80.0 x 17.8 cm. Western Great Lakes. Gunstock-style form with "ledger" style drawings, with three triangular blades or spikes with grass at their bases, with seven metal studs on the wood portion, and a braid of grass (?) along one edge. Inscribed with the number "108." *N94.168.2. North Newton, KS. Jan. 1, '91.

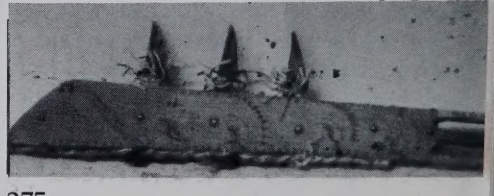
276 Shield, circa 1900. Rawhide, pigments, feathers, and bone. Diam. 49.0 cm. Northern Cheyenne. Circular with celestial figures painted in dark blue and red on a yellow field in the upper two thirds, and dark blue triangles topped with red dots over a green field in the lower third; suspended remnants of leather, bone, and feathers from a red-tailed hawk. A leather strap attached on verso. N94.168.5. North Newton, KS. Jan. 1, '91.

Clothing, Costumes

American Indian, 19th Century

277 Child's belt, circa 1870. Leather, silver, and metal. 77.5 x 6.0 cm. Northern Cheyenne. Harness leather belt with a metal buckle embellished with nine German silver medallions (each 5 cm. in diameter) engraved with circular designs and a central cross. Marked with the number "6254.95." N94.168.7. North Newton, KS. Jan. 1, '91.

278 Pair of moccasins, circa 1880. Leather, glass beads, and pigments. 43.2 x 10.2 cm. Possibly Kiowa or Comanche. With a rawhide sole, the tanned leather uppers embellished with yellow pigment all over an orange pigment on the center vamp, bordered on each side with glass beads in light blue, dark blue, gold, and rose, with a fringe extending from one side of the vamp and from the heel. Marked with the number "1919." N94.168.4. North Newton, KS. Jan. 1, '91.



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279 Skirt, circa 1900. Leather, pigments, and glass beads. 84.5 x 56.5 cm. Sioux. Calf-length (?) with a fringe along the left and bottom, pierced at the waist for a drawstring. Marked with the number "6254.86." *N94.168.6. North Newton, KS. Jan. 1, '91.

Objects of Art

American Indian, 19th Century

280 Bag, circa 1880. Leather, glass beads, and metal. Ht. 35.5 cm. Probably Kiowa. A "strike-a-light" bag. Harness leather bag in a tapered shape embellished with brass bosses and diamond-shaped and geometric designs in glass beads (predominantly maroon) with some tinkling cones suspended along the bottom of the bag with corded trailers at each side of the bottom edge. Marked with the number "148." N94.168.3. North Newton, KS. Jan. 1, '91.

281 Hemis Kachina Doll, circa 1895. Cottonwood and natural pigments. 40.5 x 14.0 cm. Hopi. Marked with the number "106." Wearing a stepped headdress and mask with geometric designs, a light kilt and leggings, armbands and a strap across the chest. Missing right hand. Illustrated in Wright, Barton, Hopi Material Culture, Flagstaff: Northland Press, 1979, p. 122. *N94.168.1. North Newton, KS. Jan. 1, '91.

282 Pipe, circa 1900. Catlinite and wood. Ht. 89.0 cm. Sioux or Cheyenne. With a long wooden pipestem embellished with a carved frog pursued by a snake which is entwined around the length of the stem; the catlinite bowl inlaid with German silver. Marked on the stem with the number "6252" and on the bowl with the number "6254.81." N94.168.9. North Newton, KS. Jan. 1, '91.

283 Pipe bag, circa 1900. Leather, glass beads, and quills. 92.2 x 20.3 cm. Southern Cheyenne. Tanned leather bag embellished on both sides with geometric designs in glass beads in green, red, blue, yellow, white, and silver; below the bag hang rawhide strips wrapped with porcupine quills dyed red, orange, green, and ecru; a leather fringe extends from the bottom of the bag. Marked with the number "89.33.1." N94.168.8. North Newton, KS. Jan. 1, '91.

Eskimo, Century Unknown

284 Pipe. Lead and metal or bone. 22.2 x 6.0 cm. Possibly Alaskan Indian. Accession No. WH.1987.161. Outside curve of the pipe from bowl to tip is 11 5/8 in. Smoking pipe with bowl and mouthpiece or stem of lead, the body is of wood or bone and carved with a geometric design and inlaid with lead. On the underside of the pipe are two removeable oval plugs. With a shallow bowl and fabric or hide wound around the metal stem which has a lip at the tip. *N94.153.8. Waterford, NY. Nov. 1, '93.?

Sculpture

Nigerian, 17th Century

285 Bell. Bronze. Ht. 13.9 cm. Owo tribe? *N94.146.1. Birmingham, MI. Mar. 17, '94.

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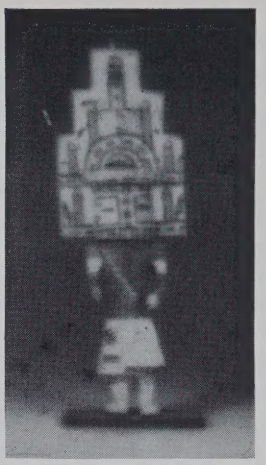

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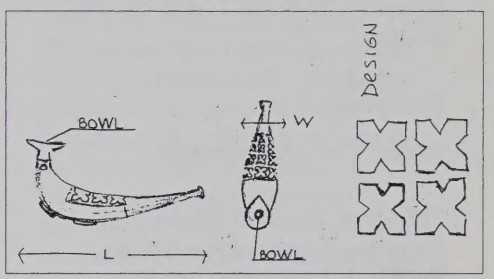

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Asian Art

Paintings, Pastels, Mixed Media Works, Watercolors

Tibetan, 19th Century

286 T'hankga. Ink, silk, brocade and ribbon. 106.6 x 76.2 cm. A Tibetan scroll painting (T'hankga), depicting Arhat, one of the 16 Buddhist teachers. He is seated, holding a bowl in his lap. The brocade is silvery woven with flying ducks or geese, and trimmed around the edge with red piping and red ribbons. Top and bottom sections of the scroll are held in place with wooden dowels. Brocade frayed and lower right has 2-3 grease marks each about 2". N94.126.1. Apr. 5, '94. *Reward.*

Sculpture

Indian, Century Unknown

287 *Shiva.* Bronze? Ht. 91.4 cm. Standing figure of the Indian god with four arms, holding various symbols of his attributes, with a stylized headdress, wearing a lotus-like kilt or loin cloth, his feet slightly apart; on a wood base. *N94.165.2. Old Lyme, CT. May 12, '94.

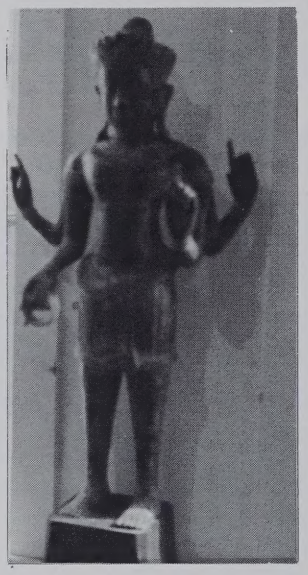
Pakistani, 8th Century

288 *Seated Buddha.* Bronze. Ht. 11.3 cm. May have inventory no. N.M. 1956.252. Seated cross-legged on a throne which has a stylized lion on either side. *N94.54.1. Karachi, Pakistan. Jan. 30, '93. Interpol Number : E-48/3-1993

289 *Seated Buddha.* Bronze. Ht. 17.0 cm. *N94.54.3. Karachi, Pakistan. Jan. 30, '93. Interpol Number : E-48/3-1993

290 *Seated Buddha.* Bronze. Ht. 11.6 cm. *N94.54.4. Karachi, Pakistan. Jan. 30, '93. Interpol Number : E-48/3-1993

291 *Seated Deity.* Bronze. Ht. 16.9 cm. *N94.54.2. Karachi, Pakistan. Jan. 30, '93. Interpol Number : E-48/3-1993



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Arms, Armor

American, 18th Century

292 Flintlock musket/fowling piece. Steel, brass, and silver. This dual purpose flintlock musket and fowling piece has an overall length of 58" and a barrel length of 38". The musket has a tapered, round barrel which is fastened to the stock with keys rather than pins. It is a .63 caliber weapon. The barrel has a top mounted bayonet lug. The butt plate, three ramrod thimbles, the side plate, trigger guard, and nose cap are all brass. The stock has a comb butt with checkering at the wrist. The ramrod is steel. Lock plate is marked: "R Ashmore warranted," silver escutcheon plate on top of the wrist is marked with the initials "LIN" in script. May be marked with accession no. SP.178.127. N94.153.8. Waterford, NY. Nov. 1, '93.

American, 19th Century

293 Carbine. Wood. This is a Burnside carbine. (The type patented in 1856.) The carbine 39 in. overall length and the barrel 28 1/2 in. This carbine is .54 caliber and is a breech loading weapon with a wood buttstock and forearm. Inscribed on the lock: "Burnside Rifle Co" over "Providence RI"; buttstock has two inspectors marks near the frame and breech block and frame are marked with the serial number "32528". N94.153.6. Waterford, NY. Nov. 1, '93.

294 Flintlock musket, 1826. Steel, iron, rosewood, and brass. 17.7 x 6.3 cm. This musket measures 57 1/8" long and is a .69 caliber single shot muzzleloader with a 42 in. long, round barrel fastened by three bands with band springs. There is a stud for a socket bayonet at the top of the barrel approximately 1 1/4 inches from muzzle. Iron mountings; trigger guard has rounded ends and swing swivel is part of the trigger guard. Rosewood stock. Brass flashpan and sight. On the lock plate: "New Haven" over date "1826" to rear of hammer; "U.S" over "P & E.W. Blake" to right of hammer; inspector's mark "JC" for James Carrington; "P" in circle proof; two notches in crown of barrel. N94.153.4. Waterford, NY. Nov. 1, '93.

295 *(Detail)*

295 Sword and scabbard, circa 1865. Steel, sharkskin,and gilded brass. W. 12.7 D. 8.9 cm. Presentation, staff and field officer's sword and scabbard, 1850 model. The overall length is 38 1/2 in. Steel blade. The pommel is helmet shaped and decorated with a floral spray. The grip is covered with sharkskin and decorated with twisted gilt wire. The guard is a half basket design with two branches on the obverse. The spaces between these branches are filled with pierced floral designs and the letters "US." The metal parts of the hilt are gilded brass The blade is single edged and slightly curved. The obverse of the blade is etched with an anthemion; a military design with crossed flags, drums, and a shield or banner; an American Eagle, and a ribbon bearing the motto "E Pluribus Unum." The reverse is similarly etched with the exception that the eagle and ribbon are replaced by the initials "U.S.C." The scabbard Is iron and the bands are decorated with floral sprays in relief. Inscribed on the blade: "HW/Horstmann & Sons./Philadelphia." Inscribed on the scabbard: "Capt. A.H.Preston, Oswego, NY." *N94.153.3. Waterford, NY. Nov. 1, '93

296 Sword and scabbard, circa 1860. Steel, sharkskin, iron, nickel, brass, and wood. The overall length of sword and scabbard is 40 1/4 in. (the blade alone is 34 in.). The blade is single edged and curved. Cast, half basket guard and knuckle bow with three ribs meeting at pommel. Pommel cap is cast brass with raised shield and floral leaf design. Wood grip covered with shark skin and wound with twisted, nickel plated wire. Iron scabbard with fancy open work on drag, center band and throat. Scabbard is engraved: "Genl George Moore Smith from Staff Officers 5th Brigade -N.G.N.Y.-." Blade is marked "Ridabock & Co New York" and "Made in France". N94.153.2. Waterford, NY. Nov. 1, '93.

297 Sword with leather scabbard, circa 1830. Steel, brass, leather, and wood. U.S. Officer's sword with leather scabbard--overall length is 35 in. (sword has 30 in. blade). Sword has curved blade with engraved eagle and floral design. Eagle and floral work on knuckle bow with open work on guard and knuckle bow. Back strap and pommel designed with raised, cast eagle and shield. The back strap is broken away from the guard. The grip is leather covered wood with its wire wrap missing. The leather scabbard has a long brass tip and a brass center band and throat, each engraved with a floral design. N94.153.1. Waterford, NY. Nov. 1, '93.

European, 18th Century

298 Flintlock blunderbuss, circa 1780. Steel, wood, and other metals. Late 18th century. Has 12 1/2 in. barrel length; the barrel inlaid and the wooden stock carved in relief with both white and yellow metal inlay. The ramrod is ornamental and carved in relief in the fore end of the stock. May be a coach gun. Accession No. TT.1971.274.WH. N94.153.7. Waterford, NY. Nov. 1, '93.

German, 18th Century

299 Flintlock horse pistol, circa 1720. Steel, brass, and wood. Ht. 54.6 cm. May be of Dutch origin. Accession No. TT.1971.272.WH. With a barrel length of 14 3/8 in. With a brass wire wrap around the barrel at the muzzle end, the barrel has a slight bell shape at the muzzle. The lock heavily engraved with ornate brass mountings. The trigger has a large open loop. The diamond-shaped escutcheon plate missing. N94.153.9. Waterford, NY. Nov. 1, '93.

German, 20th Century

300 MAUSER. Bayonet, scabbard, and frog, circa 1914. Steel, wood, and leather. Accession No. SP.1978.143.A.B.C. Circa World War I. Marked on the bayonet: on the pommel, "aA25 A25"; on the blade, left, "9724/m"; on the blade, right, "9724/m"; and on the scabbard beneath the lip, "9724/m". Overall length of the bayonet is 15 1/3 in., scabbard length 10 11/16 in. and 4 1/4 in. wide; the front 9 1/8 in. long and 2 1/16 in. wide. The bayonet is of steel with a wood grip, the scabbard is steel and the frog is steel and leather. With a single edged blade, the wooden grip secured by two pins and with a hollow steel back strap. The tapering scabbard with a bulb tip. Model 98. N94.153.10. Waterford, NY. Nov. 1, '93.

301 Bayonet, scabbard and frog, circa 1940. Steel, chrome, leather, cord, and black metal. Accession No. TT.1971.22.A.B.& C.WH. An enlisted man's dress bayonet, scabbard, and frog. The blade marked: "Original/ Ekhorn/Solingen" and engraved with a squirrel holding a sword by the blade. Length overall 12 1/2 in., blade 8 in. long and 7/8 in. wide; the hilt 4 1/2 in. long. The bayonet's blade guard and pommel are chrome plated, the grip is black checkered plastic and is in two parts. The scabbard is of black metal. The frog is black patent leather with a saber knot attached with a silver cord and red fringe wrapping the knot. N94.153.11. Waterford, NY. Nov. 1, '93.

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Don't hesitate. Call IFAR at (212) 879-1780. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

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